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WALTERS, JULIE ANN MEMORY. A Linear Approach to the Head  
as Form. (1976) Directed by Mr. Andrew Martin. Pp. 2.

This thesis of drawings was exhibited in the  
Weatherspoon Art Gallery of the University of North  
Carolina at Greensboro from April 18 to May 9, 1976.

A 35 mm. color transparency of each work is on file  
at the Walter C. Jackson Library at the University of North  
Carolina at Greensboro.

Julie Ann Memory Walters

A Thesis Submitted to  
the Faculty of the Graduate School of  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1976

Approved by

Andrew Martin  
Chairman

A LINEAR APPROACH TO THE HEAD AS FORM

by

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Approved by

Andrew Martin  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser

Andrew Martin

Committee Members

Paul Jester

Andrew Martin

Joseph Curry

Paul G. G. G.

April 13, 1976

Date of Acceptance by Committee

# CATALOGUE

1. Self-image #1, 1975 7½x10 inches pencil on paper
2. Self-image #2, 1975 7½x10 inches pencil on paper
3. Self-image #3, 1976 8½x11 inches pencil on paper
4. Self-image #4, 1976 11x14 inches pencil on paper
5. Self-image #5, 1976 11x14 inches pencil on paper
6. Self-image #6, 1976 11x14 inches pencil on paper
7. Eva Simmons #1, 1976 8½x11 inches pencil on paper
8. Eva Simmons #2, 1976 8½x11 inches pencil on paper
9. Eva Simmons #3, 1976 11x14 inches pencil on paper
10. Eva Simmons #4, 1976 11x14 inches pencil on paper
11. Eva Simmons #5, 1976 12x14 inches pencil on paper
12. Taylor Simmons, 1976 11x14 inches pencil on paper
13. Momma, 1976 11x14 inches pencil on paper
14. Carolyn, 1976 11x14 inches pencil on paper
15. Kathy, 1976 11x14 inches pencil on paper
16. Charles, 1976 8½x11 inches pencil on paper
17. Charles, 1976 8½x11 inches pencil on paper
18. Laura Memory, 1976 9x12 inches pencil on paper

My work for several years now has consisted almost entirely of drawings, the medium I consider to be the most sensitive of the visual expressions. Drawing can be a very intimate experience for both the artist and his public because the hand of the artist is so clearly exposed in the visual product. Drawing, as I use it, is a seeing, thinking, interpreting, and learning activity rather than a process whose end result is an impressively executed and finished product. The drawings are ends in themselves for me, not steps in the preparation of a larger, carefully designed painting or print. If in preparation for anything, each drawing is necessarily preliminary to the next one, for the discoveries and need for articulation of new discoveries are never ending.

I have chosen the human figure, particularly the head, for extended involvement, because it offers for me the greatest challenges in both the realm of form description and subjective spirit. In the past I attempted many times to capture the life and force of a personality, but the drawings lacked a convincing sense of form needed to make them believable as powerful identities. I am now concentrating on the head as a form, discovering the many ways a line can bend and describe a form.

Although devoting my attention to the form, I hope to retain my personal identity and strive for the life force which makes each drawing experience exciting and meaningful for me.

My self-portraits I call self-images, because my concerns are not those of the portraitist intent on achieving a reasonable likeness. They are, instead, attempts at a more subjective likeness of what I am, what I could be, what I am afraid I have become, as well as what I hope to be. Other than the mirror image, there are problems and possibilities enough in the self-images to have interested me hundreds of times on paper. My image of myself as a unique personality is, unlike my physical image, constantly changing from week to week or even from hour to hour. It is this quality of self-examination that I hope will pervade the remaining body of my work. If I am successful, my drawings will eventually become so personal and forceful that I may not dare share them with others for fear of revealing too much.